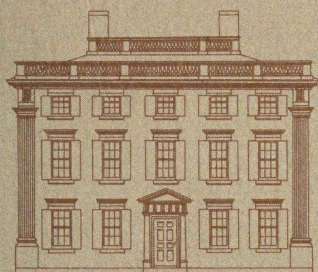
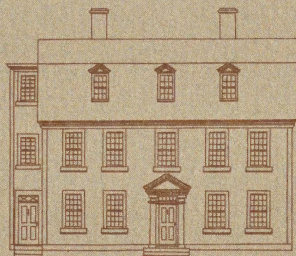


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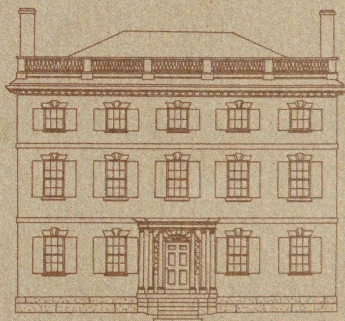
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
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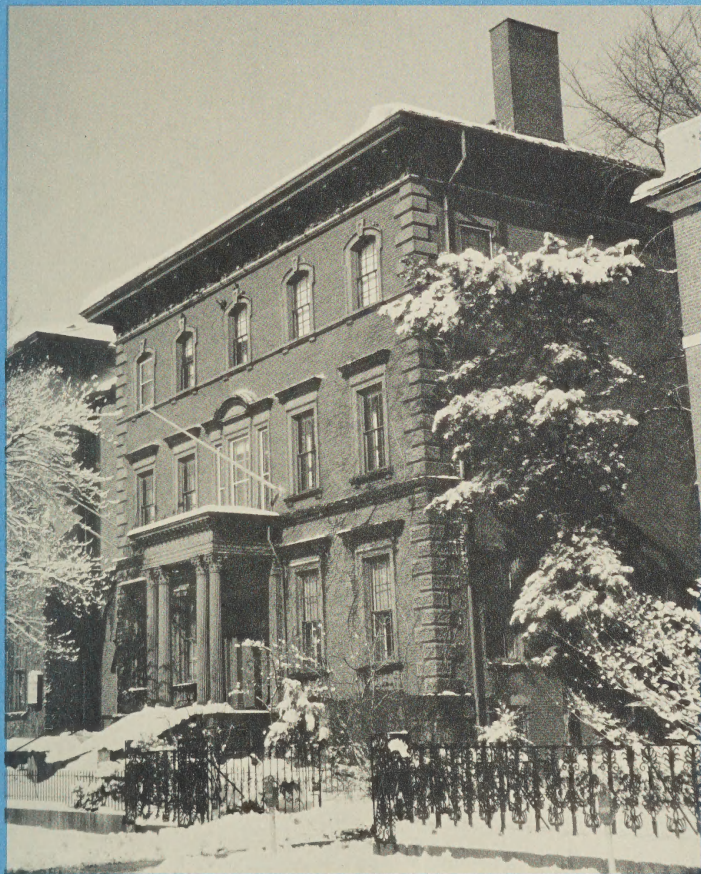
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EDITED BY

Anne Farnam and Bryant F. Tolles, Jr.

Essex Institute, Salem, Massachusetts  1978

THE JOHN TUCKER DALAND HOUSE



BY BRYANT F. TOLLES, JR.

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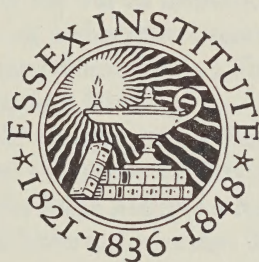
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COVER ILLUSTRATION: The John Tucker Daland House (1851-52), 132 Essex Street, Salem, front perspective view. Photograph by the author, 1977.

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The John Tucker Daland House

Historic House Booklet Number Seven



BY BRYANT F. TOLLES, JR.

FOREWORD BY ANNE FARNAM

Essex Institute · Salem · Massachusetts · 1978

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Foreword

THE last pamphlet in our historic house booklet series is on the John Tucker Daland House, 1851-52, and is a fitting conclusion to round out our story, for the building was the Essex Institute's first permanent home. It is a building that we can today look at in a more objective way with the new insights provided by author Bryant F. Tolles, Jr., and with new respect for and interest in Victorian period architecture. No longer are the buildings of the "brown decades" in disrepute, but their size and scale almost preclude any use but an institutional one today. The John Tucker Daland House, an architectural monument in its own right, serves the Institute and the community as a library with a style and elegance unfamiliar in a modern building.

Founded in 1848 by the merging of the Essex Historical Society (incorporated in 1821) and the Essex County Natural History Society (incorporated in 1836), the Essex Institute is one of America's oldest and most venerable regional historical societies. The Institute is supported almost entirely by private funds, and is composed of the James Duncan Phillips research library, a museum of American fine and decorative arts, and a group of seven period houses, six of which are open to the public. The Institute's collections include books, pamphlets, periodicals, graphic materials, furniture, paintings, and other decorative and historic objects associated with the civil history and the people of Essex County, Massachusetts, since the early seventeenth century. Through its varied treasures, collected over many generations, the Essex Institute is uniquely able to recount the life and culture of one of the most historically important areas in the northeastern United States.

Of its many fascinating possessions and programs, the Essex Institute has been perhaps most widely associated with the maintenance and interpretation of its historic house properties. One of the nation's first private organizations to enter the field of historic preservation, the Institute acquired and relocated its first historic house property—the John Ward House (1684)—in 1910, and has added to its collection of representative local domestic architecture over the years since. Today, the Institute boasts a nationally significant group of historic dwellings

which span sequentially the history of residential architecture in Salem from the era of its early settlement and growth in the seventeenth century to the mid-Victorian period.

Three years ago, under the guidance of the then director, David B. Little, a project was initiated to research and compile an updated series of illustrated articles treating each of the Institute's houses. From January 1974 to January 1978 these articles, written by Boston University doctoral candidates Gerald W. R. Ward and Barbara M. Ward and supplemented by the work of other scholars, appeared individually in the Institute's quarterly *Historical Collections*. Now, thanks to a generous grant from the McCarthy Family Foundation Charity Fund, it has been possible to make this historic house series of articles available in reasonably priced pamphlets for general distribution.

None of this, of course, could have been possible without the painstaking efforts of the authors; the museum and the library staff; copy editor Katherine W. Richardson; and my coeditor, Institute director Bryant F. Tolles, Jr. We hope that the readers of these pamphlets will profit educationally from them and will experience the same enjoyment from the subject matter as did those of us involved in the editorial process. The printed word or the photograph cannot do complete justice, however, to the houses themselves; they and their rich contents must be directly experienced for one to appreciate their merit as documents of the American past.

ANNE FARNAM
Curator

AUTHOR

BRYANT F. TOLLES, JR., was awarded a B.A. degree in American Studies from Yale University in 1961. He received his Master of Arts in Teaching degree from the same institution in 1962 on a Ford Foundation Fellowship. From 1965 to 1970 he served as assistant dean and a member of the history department at Tufts University. In 1970 he was granted a Ph.D. degree in history from Boston University, after which he was assistant director and librarian of the New Hampshire Historical Society, Concord. Mr. Tolles assumed the position of director of the Essex Institute in November 1974. He is the author of several articles and book reviews in American architectural history. His book *New Hampshire Architecture: A Guide* (Hanover, New Hampshire: University Press of New England) is scheduled to appear in 1978. The author is greatly indebted to his wife, Carolyn K. Tolles, for research assistance essential to the compilation of this booklet.

The John Tucker Daland House

THE easterly of the two buildings constituting the Essex Institute's main complex at 132 Essex Street, Salem, currently serves as the quarters for the Institute's extensive library of regional Americana. Displaying the title "Essex Institute," which is cut in the entablature of its imposing front entrance porch, this massive Victorian brownstone and brick structure has for many years been associated with the Institute's diverse programs. It has been owned by the Institute since 1885, and has at various times accommodated all of the functions—administrative, museum, library, and publications—that have established this venerable organization as one of the country's largest and best-known independent historical societies.

Few people are aware, however, that 132 Essex Street was originally planned and constructed as a residence, and that it fulfilled domestic purposes for over thirty-five years before it passed to Institute ownership. Designed by a major nineteenth-century American architect, Gridley J. F. Bryant of Boston, for John Tucker Daland, a prosperous Salem merchant, this building is one of the best examples of cube-type one-family Italianate residential architecture surviving in New England. The John Tucker Daland House, as it is most appropriately titled, was strongly influenced by the deep-rooted New England neoclassical tradition, and it was one of the last great detached brick townhouses to be erected in Salem. The house is singularly representative of its style type in the local community, and its architectural and social history, reconstructed from both printed and manuscript sources, forms a provocative chapter in the saga of Salem and the Essex Institute.

I

The story of the John Tucker Daland House and its inhabitants properly commences with a background investigation of the tract upon which it is situated. Although the history of this piece of land is not

altogether clear, certain facts concerning it may be securely documented. It is believed that the site was first occupied by "a house of great antiquity," supposedly built c. 1660 by John Gedney, who died in 1688. Although other data concerning the origins of this dwelling are unclear, we do know that it was occupied subsequently by High Sheriff William Gedney, the son of John. Later in the century it became the homestead of Samuel Gardner, who left it by bequest to his son Jonathan. Upon the death of the latter in 1693, his nephew and niece Henfield received their portion of the estate, including the house, which they sold by two deeds (1701 and 1707) to Maj. William Gedney, who was married to their Aunt Hannah Gardner, Jonathan's twin sister. In 1741, through Bartholomew Gedney, the old homestead passed to James Grant, who had married Hannah, the daughter of Sheriff Gedney.¹

In 1750 a second Jonathan Gardner (1728-91) acquired the property by purchase from James Grant, and within two years had the original dwelling razed and a new house erected in its place. Upon his death Gardner left the house to his only son, Jonathan (b. 1755), who, when he died in 1821, left the estate to his only child, William Fairfield Gardner (1794-1821). It was at this time that John Tucker Daland, a capable merchant trained in the counting room of Capt. Joseph Peabody, entered upon the scene, purchasing the house by deed dated 8 October 1834. After occupying this fine square wooden residence for sixteen years, he had it moved by oxen to the north end of the railroad tunnel on Bridge (Forrester) Street² where it remained until it fell a victim to the expansion of the tunnel and the creation of the new Bridge Street rampways c. 1955.

The site thus cleared, the industrious Mr. Daland then launched plans to build his "costly, commodious and imposing"³ new domicile. Before discussing this unusual house and its architect, however, it behooves us to take a closer look at the man who conceived and financed it at a time when Salem's era of maritime prosperity had long since passed and her architectural output had correspondingly diminished.

Born in Salem on 12 June 1795, John Tucker Daland was the son

1. "Our New Domain," *Essex Institute Historical Collections* 24(1887):272-73.

2. "Our New Domain," p. 273; Frank A. Gardner, M.D., "House Moved to Present Site . . .," *Salem Evening News*, 20 April 1933.

3. "Our New Domain," p. 273.

of Capt. John and his second wife, Eliza (Tucker) Daland. A young man of obvious business acumen, he became one of Salem's most successful merchants following his apprenticeship with Captain Peabody. For many years afterwards Mr. Daland continued his connection with Peabody's extensive mercantile operations and became directly associated with other merchants in the East India trade. It was said that he possessed an "uncommon talent for this type of business," and he reaped due financial rewards. A lengthy list of vessels in which he had part or full ownership may be found in the Salem Ship Registers (Custom House Records, Essex Institute) and is indicative of his considerable mercantile activity. His first marriage in 1818 to Elizabeth Whittredge, the daughter of Capt. Thomas and Sarah (Trask) Whittredge, was cut short by her untimely death in 1820 at age twenty-three years. In 1823 Mr. Daland married his second wife, Eliza (Howard) Silver, the daughter of James and Susan Silver, who survived her husband, her death occurring in September 1861 at the age of fifty-nine. Mr. Daland himself died unexpectedly in Salem on 31 May 1858. By his first marriage he had only one child, but by his second he had eight, one of whom died in infancy. His obituary notice in the *Salem Gazette* described him as "correct in his requirements, punctual in his obligations and honorable in his settlements." It was further observed that he possessed "the sturdiness, the self-confidence, the unbending truthfulness, and the integrity which heretofore characterized the old merchants of Salem." His portrait (see illustration), painted by Salem artist Charles Osgood (1809-90) and owned by the Institute, provides evidence of these qualities.⁴

Sadly, owing to the lack of source materials, it is not possible to reconstruct the story of the building of the house, or the client's relationship with Mr. Bryant, the architect. Just why Daland selected Bryant we can only conjecture—undoubtedly, he was impressed with the architect's growing reputation as a designer of public buildings and residences in and around Boston. As a man of wealth, industry, and social status, Daland very likely wanted an architect who came well recommended by important Boston clients, as Bryant most assuredly must

4. *Catalogue of Portraits in the Essex Institute* . . . (Salem: Essex Institute, 1936), pp. 45-46; Henry W. Belknap, Daland family genealogical notes, two-page typescript, Essex Institute; Obituary of John Tucker Daland, *Salem Gazette*, 4 June 1858; Mrs. O. Benjamin Shreve, genealogical notes of the Daland family, Essex Institute archives.

have been. As evidenced by his other earlier buildings there (see below), Bryant was certainly not unknown in Salem. Furthermore, Mr. Daland was probably aware of Bryant's proven ability to work effectively in the Italianate style, which, for reasons to be discussed later, he chose for his new mansion.

As for Gridley J. F. Bryant himself, we are fortunate to know a good deal through his surviving buildings, certain extant plans, and printed materials. His commission for the Daland House came at the midpoint of a highly productive career as one of New England's most accomplished mid-Victorian architects. Bryant was born in Boston in 1816, the son of Gridley Bryant, a prominent engineer and builder.⁵ He worked as an apprentice in the office of Alexander Parris before launching into business on his own in Boston in 1837. What followed has been described as "probably the largest and most lucrative practice in the city" in its day.⁶ An inventory of his drawings and papers prepared in 1890 by his biographer, Henry Turner Bailey,⁷ lists numerous houses, business and commercial buildings, reformatories, jails, schools, state capitols, railroad stations, city halls, customs houses, post offices, churches, hospitals, courthouses, and even steamboat interiors in his native city and throughout New England.⁸ His best-known surviving works, all of which were executed in the popular Second Empire and Italianate styles, include: Boston City Hall (1861-65), designed with Arthur Gilman; the Charles Street Jail (1850-51), Boston; Ballou Hall (1852-54), Tufts University, Medford, Massachusetts;⁹ Gloucester (Massachusetts) City Hall (1869-70); Hathorn Hall (1856-57), Bates Col-

5. See Allen Johnson, ed., *Dictionary of American Biography*, 3:197-98.

6. Henry F. and Elsie R. Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles: Hennessey & Ingalls, 1970), p. 87.

7. Henry Turner Bailey, "Architect of the Old School," *New England Magazine* N.S. 25 (November 1901):326-49.

8. "A Complete Catalogue of Plans, Specifications, Architectural Drawings, Photographs, etc. of Gridley J. F. Bryant (In Custody of Henry T. Bailey, North Scituate, Mass., 1890)," University of Oregon Library, Eugene, [1890]. In a footnote (p. 359) in his book, *Space, Time and Architecture . . .*, 5th ed. (Cambridge: Harvard University Press, 1967), Sigfried Giedion observes that upon inquiry, Bailey's widow responded that all these materials had been thrown out by her husband. Hence, other than the few plans and other papers that survived in the hands of former clients, there remain no other known unpublished materials upon which to base a modern book-length study of Bryant and his work. For this reason it has not been attempted.

9. See Bryant F. Tolles, Jr., "Gridley J. F. Bryant and the First Building at Tufts College," *Old-Time New England* 63, no. 4 (April-June 1973):89-99.

lege, Lewiston, Maine; the Cheshire County Courthouse (1858–59), Keene, New Hampshire; and granite commercial blocks (c. 1850–70) along Boston's waterfront, for which he has been accorded wide recognition. In Salem, in addition to the Daland House, Bryant was responsible for the First Church–Unitarian (1836–37) at 316 Essex Street, the old Eastern (Boston & Maine) Railroad Depot (1847), formerly at 200 Washington Street, and two modest wooden dwellings—the Williams House (1846) at 342 Essex Street, and the Gilbert G. Newhall House (1846) at 78 Pleasant Street, today Washington Square East.¹⁰ In chronological terms the Daland House was the capstone of Bryant's work in Salem. When he died in 1899, he left behind what historian Walter Kilham has termed “a well-balanced, sane, and practical kind of architecture” in an “architecturally uncertain age.”¹¹ Bailey credits Bryant's success, in large part, to his ties with the merchant princes of greater Boston in whose company John Tucker Daland circulated.¹²

Given the historic origins of the Italianate style in America, it is not really surprising that Mr. Daland prevailed upon Bryant to design his house in this vein. Social and architectural historian John Maass has pointed out, “Italy has been loved by all nations in every time but none loved her more than the Anglo-Saxons of the romantic era.” The early Victorians, both in England and the United States, were convinced that Italian architecture had no rival for “high, pure and classical taste.” It was small wonder, therefore, that “gentlemen of means who aspired to culture were eager to enjoy some of this Italian refinement in their own houses.”¹³ Rooted in England during the 1820s, the concept of the Italianate house spread to this country during the 1830s, and remained in vogue until the Civil War. Adopting many of the same principles as Federal architecture, the Italianate was highly appropriate

10. *Visitor's Guide to Salem*, rev. ed. (Salem: Essex Institute, 1953), pp. 156–57, 177; Gridley J. F. Bryant, Plans for the Williams House (1846), Essex Institute archives; Gilbert G. Newhall et al., “for . . . a Dwelling House, Salem” (two parts, 1846) [building contract], Essex Institute archives.

11. Walter H. Kilham, *Boston after Bulfinch . . .* (Cambridge: Harvard University Press, 1946), p. 67.

12. In addition to the sources previously cited, one should consult the following for data concerning Bryant: “Gridley J. F. Bryant” [obituary], *American Architect and Building News* 64(1899):97; and two brief articles by Ada Louise Huxtable treating his commercial buildings in *Progressive Architecture* 39(1958):105–8, 117–18.

13. John Maass, *The Gingerbread Age: A View of Victorian America* (New York: Bramwell House, 1957), p. 97.

to use in the Salem environment where it could be quite compatible with the neoclassical townhouses of the period 1800–20. A visual comparison with Samuel McIntire's Gardner-Pingree House (1804–5), next door at 128 Essex Street, attests well to this fact. Powerful and dignified, the Italianate was the ideal style for Mr. Daland to employ to display his economic good fortune, as well as his interest in fine living and things cultural.

Beginning in the 1840s three distinct types of Italianate houses became popular in America—the country Italian or Tuscan villa; the Renaissance Revival, Romano-Tuscan *palazzo* cube; and the Renaissance Revival row townhouse. The Daland House incorporates qualities of each of these types, but best fits the description of the second. Its basic form is modeled on the astylar Italian *palazzo* of High Renaissance Rome and Florence, which was revived by Charles Barry in England in 1829 before it was introduced to the United States. In contrast to the more flexible Italian villa, this type was highly academic—in fact it was virtually nonpicturesque, monumental and symmetrical.¹⁴

Of balanced and unified composition, the Daland House was built as a restrained free-standing three-story cubic block, free of noticeable diversions in detail and shape. True to its style type, the building is crowned by a bold wooden bracketed cornice which at the time of its completion was topped by a balustrade (since removed) hiding a low truncated roof, invisible to the spectator on the street. Bryant's original plan sheets, in the archives of the Essex Institute, show four brick-paneled chimneys (since replaced by plain chimneys), two each on the east and west side walls. A second balustrade around the top of the roof is also no longer present. Apart from the rusticated brownstone corner quoins, a high rusticated brownstone foundation, and horizontal string courses separating the stories, the brick wall surfaces are smooth and plain, penetrated only by the front central doorway and the widely spaced window apertures with their brownstone enframements. The windows are graduated downward in height from the first to the third

14. *The Gingerbread Age*, pp. 97–99; Maass, *The Victorian Home in America* (New York: Hawthorn Books, 1972), pp. 62–63; Marcus Whiffen, *American Architecture since 1780: A Guide to Styles* (Cambridge and London: M.I.T. Press, 1969), pp. 75–77. For further treatment of the Italianate house, see Henry-Russell Hitchcock, *Architecture: Nineteenth and Twentieth Centuries* (Baltimore: Penguin Books, 1958), Chapters 5 and 15, and Clay Lancaster, "Italianism in American Architecture before 1860," *American Quarterly* 4 (1952):127–48.

stories, and feature flat entablature caps with console support brackets on the first story, flat plain entablature caps on the second, and segmental arch caps with keystones on the third (see illustration of Bryant drawing). Over the front entrance at the second story is a modified Palladian window, a motif shared with many Federal-era mansions in Salem. Protecting a front double doorway with transom and sidelights is a brownstone porch with a thick entablature supported by paired Corinthian columns. The porch is set high on a base to which access is provided by stairs. A balustrade once existed atop the porch, but this was removed long ago. Nearly all the decorative details of the structure are concentrated on the street facade for maximum visual effect. Despite the elimination of the balustrades, the facade is busy and provocative; at the same time it is controlled and peaceful.¹⁵

In the Daland House the traditional formal Anglo-Palladian interior plan is used, featuring a central stairhall and four nearly equal-size corner rooms.¹⁶ Again, both client and architect reveal the extent to which they were influenced by the Salem neoclassical townhouse form with its nearly identical floor scheme. The original first-floor plan (see illustration of Bryant drawing) for the Daland House called for an L-shaped central stairhall, to which access was gained from the front entrance through a small vestibule with a white and gray marble floor. The vestibule was separated from the hall by paired inner mahogany doors, flanked by sidelights enclosed between Corinthian pilasters and topped by a dentiled entablature and transom light. These doors were removed some years ago. Upon entering the hall one is immediately struck by the tall height of the ceilings and the rich profusion of architectural detail. A thick cornice with beaded and enriched talon moulding extends around the hallway, separated into two portions by a semi-elliptical arch set on ornate support brackets. Over the tall (eight feet) heavily framed doorways leading to the individual rooms are thick, flat-capped entablatures exhibiting beautifully carved, leaf-decorated architraves and friezes, with reverse enriched talon moulding, all executed in the classical manner (see illustration of Bryant drawing). At the end of the hall to the left, a semicircular oakwood staircase (since removed, see below) with corner niches rose to the second-floor level

15. Whiffen, *American Architecture*, p. 75; Gridley J. F. Bryant, Front elevation drawing, plans (1851) for the John Tucker Daland House, Essex Institute archives.

16. Hitchcock, *Architecture*, p. 256.

and was covered by an oblong skylight admitting natural light from above.

Two doorways lead from the hall to the drawing room, in essence a large traditional Salem double parlor, whose dimensions are nineteen by forty-nine feet. These doorways are treated in much the same fashion as in the hall, while the windows, recessed into the walls, are enframed by thick, plain, almost severe moulding. Around the walls is a broad, sumptuous cornice displaying variations of classical anthemion, egg-and-dart, and enriched talon moulding. On the east wall are matching white marble fireplaces decorated with grapevine motifs, possessing curved mantelshelves supported by brackets, and incorporating hot-air registers. Separating the two areas of the drawing room is a paneled and decorated cross beam set on supporting square columns fitted with capitals of rosette and anthemion mouldings. This space is by far the largest and most freely embellished of any in the house.

On the western half of the first story is a front sitting room, connected formerly by a small pantry (behind the staircase) to a large eighteen-by-twenty-seven-foot dining room to the rear. The lovely window and doorway treatment present in the hall and drawing room is duplicated in these rooms. The cornices in each room are identical to that in the hall. The fireplace in the sitting room is of unusual textured brown marble, while the fireplace in the dining room, similar in detail, is of mottled pink and cream marble, probably imported from Italy. Behind the dining room, set off center from the main axis of the house, was a small inconspicuous ell (since renovated and enlarged, see below) containing on the first floor a library, a tiny study, and a second staircase facing a rear service entrance.¹⁷

The second and third floors of the house were laid out in a similar manner, and have not been markedly altered over the years. On the second floor are four large corner rooms, initially used as chambers or bedrooms. Closets were formerly present off of each chamber. Connecting the chambers, paired on the left and right sides of a central hall running completely through the house, were small dressing rooms equipped, in the innovative Victorian way, with sinks and wash areas. In the rear of the hall were additional closets and a simple straight staircase which led to the third floor. The windows and doors of the

17. Gridley J. F. Bryant, First story, and window and door detail drawings, plans (1851) for the John Tucker Daland House, Essex Institute archives.

front rooms and hall are framed with simple wide mouldings, while those in the back two rooms are topped by plain architraves with moulded caps. Thick plain cornices adorn the walls of the front rooms, while the rear rooms contain no such ornamentation. Each chamber is equipped with a marble fireplace surround, each of a different design. In the ell to the rear were the second staircase and three small spaces likely used for a bathroom and servants' bedrooms. Not surprisingly the overall decoration is far less lavish than that in the first-floor rooms.¹⁸

On the third floor the four corner chambers possess virtually no architectural detail of any distinction. The decor everywhere is plain and chaste. The window and doorway mouldings, joined by corner blocks, are flat, and there is no original cornice moulding whatsoever. Constructed of white, gray, and black marble, the fireplaces, one in each chamber, have identical trabeated (post and lintel) surrounds. The chambers were once supplied with numerous closets, and were linked by smaller rooms that could be used either for sleeping or dressing. The same simplicity in decor may be seen in these small rooms, the hallway, and the back entry, from which a stairway rises to a large attic. The ell formerly contained on this level a bedroom, a dressing room, and the second staircase from the lower floors.¹⁹

This great ponderous block of a house is set on brick and stone foundations, whose dimensions are roughly fifty-one by fifty-three feet, excluding the original seventeen-by-twenty-two-foot ell. Within these foundations is the cellar. As best as can be determined from the plans and the remaining physical evidence, this space originally contained two large storage rooms, a finished storeroom with shelving, a center stairwell, a spacious kitchen, and, in the ell, the second stairway, a service entrance, and a washroom with sinks and a Rumford stove. Also present were a coal storage room and an ingenious coal furnace, which was employed to heat the house through the fireplace flues and registers on the upper floors.²⁰

18. Bryant, Second story, and window and door detail drawings, plans (1851) for the John Tucker Daland House, Essex Institute archives.

19. Bryant, Third story and attic, and window and door detail drawings, plans (1851) for the John Tucker Daland House, Essex Institute archives.

20. Bryant, Cellar drawing, plans (1851) for the John Tucker Daland House, Essex Institute archives.

Upon its completion the John Tucker Daland House was one of the largest and most sumptuously appointed residences ever to be constructed in Salem. Architect Bryant and contractors Henry Russell and Daniel H. Jewett²¹ had a right to be proud of their accomplishment. The Daland House was a suitable companion for Salem's greatest late Federal-style mansion, the Andrew-Safford House (1818-19), situated nearby at 13 Washington Square West. It is fitting that today they have a common owner in the Essex Institute.

II

The story of the John Tucker Daland House, from the time of its construction to the present day, fortunately is not complicated by innumerable title transfers or radical physical alterations. When Mr. Daland died in 1858 he left the house and most of the remainder of his ample estate to his wife, Elizabeth. At that time the house and land were appraised for \$20,000, and the furniture, unitemized, for \$15,000—both part of a total estate valued at over \$450,000.²² Mrs. Daland resided in the house until her death three years later. So far as we know, she made no important changes in the building or grounds during her brief tenancy. Upon her death the house came under the control of Henry T. Daland and Henry L. Williams, the surviving executors under her late husband's will, who sold it for \$15,000 to a Daland family in-law, Dr. Benjamin Cox, Jr., of Salem, in May 1862.²³ Cox had married as his second wife Susan Silver Daland, the fifth child of John T. and Elizabeth, in 1860.

Russell Leigh Jackson's biographical sketch and an obituary notice suggest that Dr. Cox was an interesting and accomplished person and a most worthy successor to his late father-in-law as master of the house. The son of Benjamin and Sarah Eden (Smith) Cox, he was born in Salem in 1806, attended local schools, and then went to Harvard, graduating in the class of 1826. After studying medicine under Dr. Abel L. Peirson and attending lectures in Boston, he opened an office next to

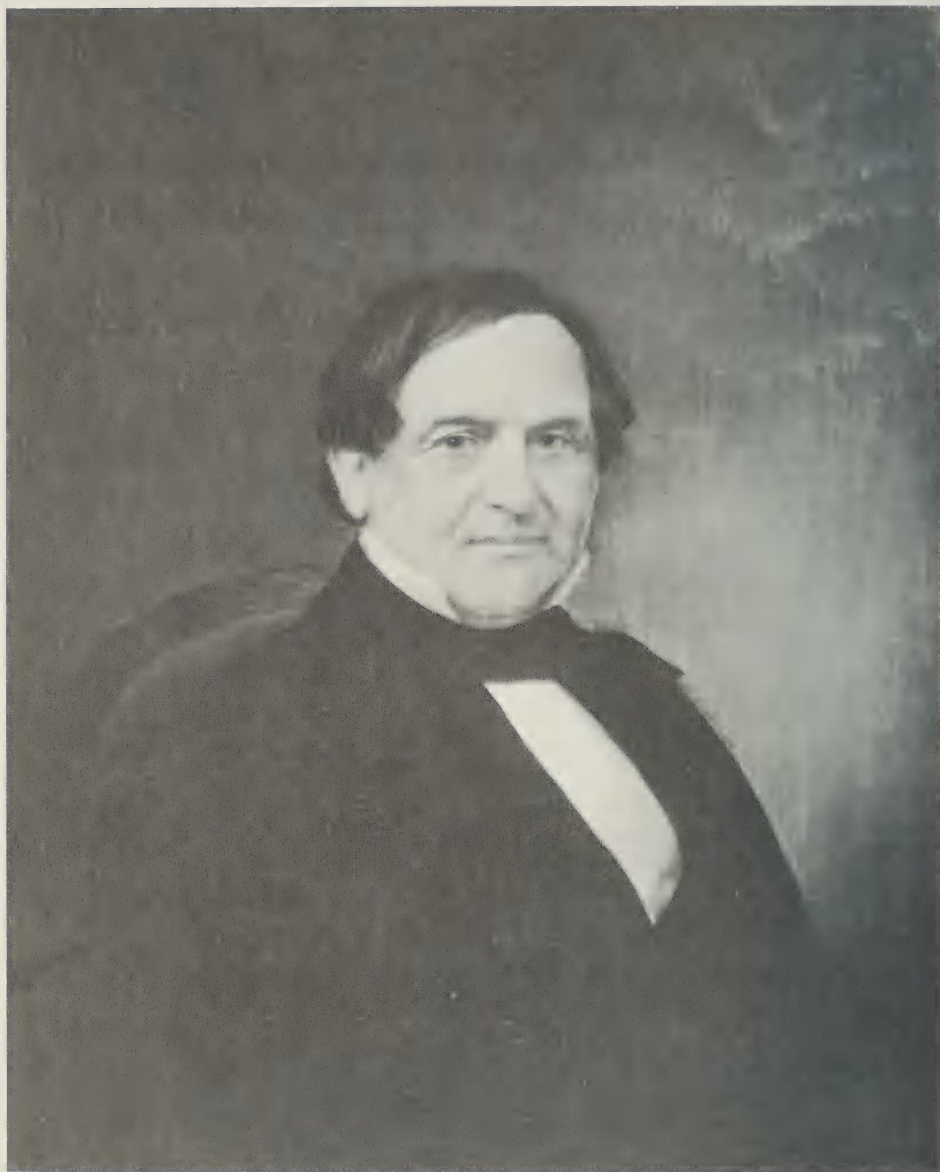
21. Bryant, Rear elevation drawing, plans (1851) for the John Tucker Daland House, Essex Institute archives.

22. Will of John Tucker Daland, 15 August 1856, and Inventory and Appraisement of the Estate, 1 February 1859, Essex County Registry of Probate, Salem.

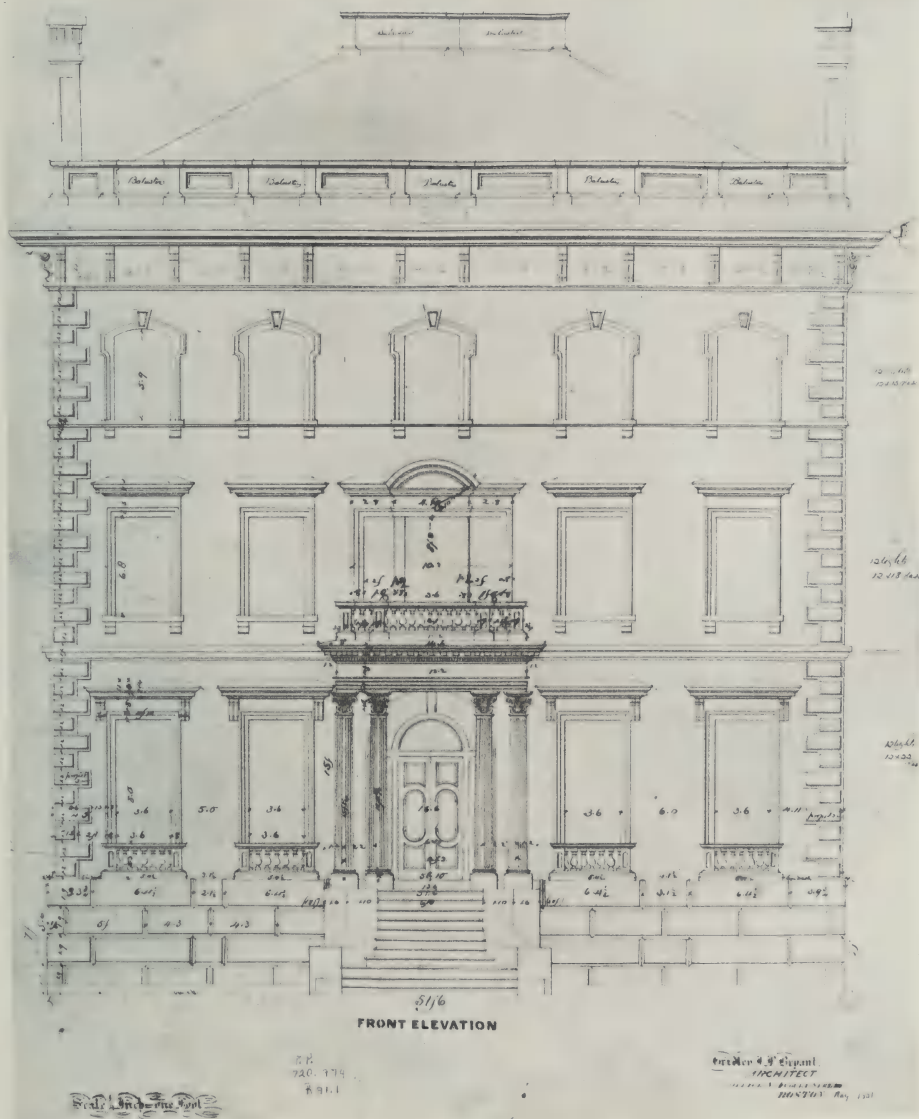
23. T. Daland's Executors to Benjamin Cox, Jr., 27 May 1862 (Book 638, p. 243), Essex County Registry of Deeds, Salem.



The John Tucker Daland House (1851-52), 132 Essex Street, Salem, front perspective view.
Photograph by Richard Merrill, 1976.



Oil portrait of John Tucker Daland (1795–1858) by Charles Osgood (1809–90) of Salem.
Collections of the Essex Institute.



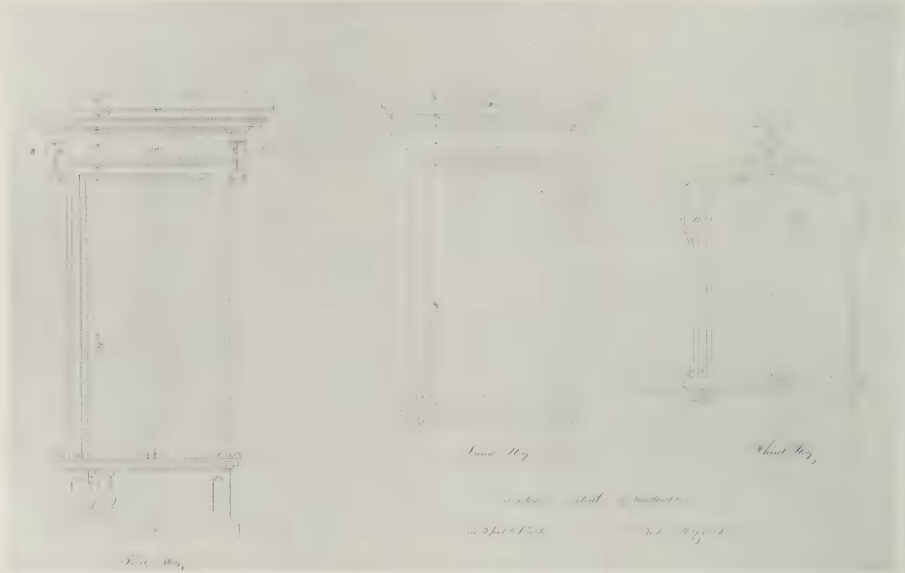
Front elevation drawing of the house, May 1851, by Gridley J. F. Bryant (1816–99) of Boston. Essex Institute Archives.



Front porch and doorway. *Photograph by Richard Merrill, 1976.*



First-story floor plan of the house, June 1851, by Gridley J. F. Bryant. Essex Institute Archives.



Detail drawings of the exterior freestone (brownstone) window frames, May 1851, by Gridley J. F. Bryant. Essex Institute Archives.



Detail drawings of the interior wood and plaster door frames, [August 1851], by Gridley J. F. Bryant. Essex Institute Archives.



The John Tucker Daland House decorated for Columbus Day. *Essex Institute* photograph by Frank Cousins, 21 October 1892.



Sitting room (librarian's office) furnished with Victorian and Chinese export furniture and other objects. *Photograph by Mark Sexton, 1976.*



Double drawing room (reading room) of the James Duncan Phillips Library. *Photograph by Mark Sexton, 1976.*

his father's on Norman Street in a building which he later bought and used as a house for his first wife, Sarah A. (Silver) Daland (his second wife's half-aunt), whom he married in 1841. Dr. Cox is known to have had a large and successful practice in Essex County, and always had a faithful coachman who drove him about to his calls. According to Jackson, "he was beloved by his patients for his kindness, cheerfulness and helpful advice." During his career Dr. Cox served as a councilor of the Massachusetts Medical Society, as president of the Essex South District Medical Society, and as surgeon of the Veteran Cadet Association. Dr. Cox suffered an untimely death by stroke in November 1871, leaving behind two young children, Benjamin F. and Susan S., along with his widow.²⁴

Mrs. Cox and the children continued to occupy the house, without any known modifications being undertaken, until 1885, at which time the Essex Institute, cohabitor with the Salem Athenaeum of Plummer Hall (1856-57) next door to the west (on the site of the former Governor Simon Bradstreet House), entered the picture. Since the formation of its forerunner organization, the Essex Historical Society, in 1821, the Institute had lacked permanent quarters of its own. At first its collections of books, portraits, and historical memorabilia were kept at Essex Place (Essex Street at Central), subsequently in a room over the Salem Bank (Pickman Place on Essex Street), and later at Lawrence Place (Washington and Front Streets). The collections of the Essex County Natural History Society (incorporated in 1836), which was a part of the Institute from 1848 to 1867, occupied space also at Essex Place, the Franklin Building (Essex and Newbury Streets), old Masonic Hall (Washington Street), and ultimately at Pickman Place, before they were joined with those of the Institute, and later transferred to the Peabody Academy of Science (after 1915, the Peabody Museum of Salem) in the latter year. When the Salem Athenaeum opened its new headquarters in Plummer Hall in 1857, the Institute contracted to lease the lower floor of this building for its museum, and part of the upper floor for its library.²⁵

24. Russell Leigh Jackson, *Physicians of Essex County* (Salem: Essex Institute, 1948), pp. 127-29; Obituary of Dr. Benjamin Cox, M.D., *Salem Gazette*, 5 December 1871; Mrs. O. Benjamin Shreve, Genealogical notes of the Daland family, Essex Institute archives.

25. "Essex Institute . . .," *Boston Herald*, 18 April 1887; *Visitor's Guide to Salem*, pp. 81-82.

After twenty-eight years in Plummer Hall, circumstances forced the Institute to seek new quarters. In July 1885 the Athenaeum gave the Institute two years' notice of the termination of the original contract between the two organizations, citing overcrowding of the library as the principal reason.²⁶ Even before this time, however, the officers of the Institute had recognized the growing space problem and had started a new building fund.²⁷ The crisis was quickly met. At a special meeting of the directors of the Institute held at Plummer Hall on 17 July 1885, it was voted that the finance committee be authorized "to purchase the Cox Estate, adjoining Plummer Hall, if it can be obtained at a price which said committee shall consider reasonable."²⁸ With Thomas F. Hunt serving as the principal negotiator, the former Daland House and the land (about 300 by 65 feet) upon which it stood were acquired by the Institute in August 1885 from Benjamin F. Cox (the son of the late Dr. Cox), his mother, and his sister for the sum of \$5,600, the amount paid from a fund established by the late William Burley Howes. The deed, however, was not recorded at the Essex County Registry of Deeds until 12 March 1886.²⁹ The purchase was greeted with great enthusiasm by Institute officials and members, and in his annual secretary's report of 17 May 1886, Mr. George Whipple commented:

The most important event of the year is the acquisition . . . of . . . the Daland Estate. . . members will personally find in the new building many advantages, privileges, and comforts not possible in years past. The Institute ought to be the source of pride to every citizen of Salem.³⁰

At the 1886 annual meeting of the Institute the membership pledged itself to the renovation of the Daland House to serve the diverse needs of the organization. Inspired by the report of the subcommittee of the

26. Report of the subcommittee of the directors of the Essex Institute, 16 April 1886, Essex Institute archives.

27. Report of the secretary (George M. Whipple) to the Essex Institute, May 1884 to May 1885, Essex Institute archives.

28. Minutes of the directors' meeting of the Essex Institute, 17 July 1885, Essex Institute archives.

29. *Visitor's Guide to Salem*, p. 83; Benjamin F. Cox et al. of Salem to the Essex Institute, 13 February 1886 (Book 1168, pp. 282-83), Essex County Registry of Deeds, Salem.

30. Report of the secretary (George M. Whipple) of the Essex Institute, May 1885 to May 1886, Essex Institute archives.

directors, delivered by Dr. Henry Wheatland, a campaign was launched to raise by subscription \$15,000 to cover all the expenses of renovation, as well as operations for the first three years, library books, and periodicals.³¹ An agreement was promptly reached with William Devereaux Dennis (1847–1913), a prominent North Salem architect and local politician, to prepare final plans based on the directors' rough sketch drawings and specifications. Dennis was a worthy choice to alter Gridley Bryant's fine work, having designed or remodeled numerous buildings in the city, including the North and South Salem firehouses, the Bertram School, a wing of the almshouse, the St. James Church parochial residence, the Church Street fire department house, and the St. Joseph Church school.³²

Although Dennis's original plans for the renovation have not been discovered, we are fortunate to have available several local newspaper descriptions from which an excellent idea of the remodeled house, fully furnished by the Institute, may be gained. So far as can be determined, there were no important changes made on the exterior, save for the rebuilding of the chimneys and the carving of the inscription "Essex Institute" in the front porch entablature. As one entered the building through the first-floor vestibule, one would have first seen on the left the secretary's office, formerly the Dalands' front sitting room. The office was "handsomely furnished in cherry" and contained paintings of the launching of the ship *Fame* and Crowninshield's wharf during the embargo. On the right, supplanting the long double parlor, was a meeting room, intended to seat about 200 people for lectures, meetings, and other events. This was said to contain numerous historic portraits, including those of William Pepperell, John Leverett, John Endicott, Alexander Hamilton, and others, "a queer old spinet, the handiwork of Samuel Blythe, . . . an ancient piano made by Muzio Clementi . . . , a brocade sofa brought from Normandy by a Huguenot

31. Report of the subcommittee of the directors of the Essex Institute, 16 April 1886, and report of the treasurer of the Essex Institute, 8 September 1886 to 18 March 1887, Essex Institute archives.

32. *Salem Evening News*, 20 June 1887 and 15 and 19 February 1913; "Essex Institute . . .," *Boston Herald*, 18 April 1887. The carpentry work was done by George L. Upton, the masonry work by J. J. and T. F. Mack, the painting by D. Henderson, the stairway by H. Conant, with Messrs. David Pingree, John Robinson, Edward S. Morse, and Thomas F. Hunt serving as the building committee.

family in 1685, and the chair of Nathaniel Bowditch." A large tall clock, spinning wheels, and "old chairs" were also present.³³

The original dining room became a small historical museum, while in the ell the small study was converted to a lavatory, and the library to a fireproof manuscript room of iron, masonry, and concrete. Most of the interior architectural detail in the museum seems to have been left almost completely intact, with little change evident except for new paint and varnish. The museum featured cases filled with war relics, and portraits of Mr. and Mrs. E. Hasket Derby, Mr. and Mrs. Samuel Sewall, and Stephen C. Phillips. A copy of the Rosetta Stone, silhouettes of Salem dignitaries, and pictures of old churches were also on display in the former pantry.

A handsome new central stairway of cherry and oak led to the second floor; upon the landing were portraits of John Higginson, John Endicott, Daniel Webster, Zachary Taylor, and William Henry Harrison. The fascinating display of these many museum treasures prompted the newspaper comment, "so many curiosities and rare old paintings were never known to be in the collection of the Institute before . . . !" On the second and third floors of the building was the library, consisting of reading, reference, and special rooms "fitted with bookshelves in cherry, and piped for gas for evening illumination."³⁴ Each room was furnished sparsely with a large rectangular ash table and ash chairs in the center. Over 50,000 volumes and 200,000 pamphlets were initially stored there and "arranged for reference, the classification being very complete."³⁵ Ascending to the second floor by the new central staircase, one would first have found the librarian's room directly over the lower front hall. To the right of this space (southwest corner), occupying a former chamber, was a periodical room. The opposite front chamber (southeast corner) was remodeled to accommodate the library of the late Augustus Story and noncirculating reference books. To the rear of this room, in space previously occupied by a dressing room and closets, was a room for the art library and China library,

33. "Essex Institute . . .," *Boston Herald*, 18 April 1887; *Salem Gazette*, 21 June 1887; *Boston Journal*, 21 June 1887. The "brocade sofa brought from Normandy" is now thought to have been made in the Boston area c. 1690.

34. *Salem Evening News*, 18 March 1887; "Essex Institute . . .," *Boston Herald*, 18 April 1887; *Salem Gazette*, 21 June 1887.

35. *Boston Journal*, 21 June 1887.

presented by Mr. Thomas F. Hunt. The back half of the second story contained three connected rooms (the former northwest and northeast chambers and the rear center hallway) for reading purposes and for storing works treating classical and English literature, Essex County literature and local history, United States history, genealogy, biography, and travel, as well as newspapers, town reports, and directories. Additional paintings from the Institute's collections adorned the walls everywhere and included Ross Turner's sober scene, *The Last Anchorage* (the U.S.S. *Niagara* at Charlestown), G. D. Leslie's *The Summons* (an incident in the War of the Roses), and Miss Fidelia Bridges's artistic landscape, *A Pasture at Sea*. Space was reserved above the fireplaces, as today, for such paintings. The library was regarded as "eminently business-like" and "studious."³⁶

The third floor of the building was similarly decorated. On the eastern half of this level, in two former chambers and a small bedroom, were spaces devoted to scientific literature, including works on horticulture, agriculture, history, and general medicine. On the western half the collections dealing with theology, philosophy, and other historical fields were accommodated. Above this level was the attic, where the educational and medical libraries were placed. In this unfinished area, "amongst the rough beams, with a flood of light pouring down through the skylights, warm and snug, and away from the disturbing laughter and chat, the book worms of Salem" found their retreat! The basement far below was employed for the storage of "duplicated documents and relics." The fireproof rooms in the rear ell were used for war memorabilia on the basement level, rare books and manuscripts on the first floor, Institute records, currency, and prints on the second, and "valuable printed documents" on the third. These spaces were heated by a novel Gurney hot water system, while the remainder of the building was kept warm with coal by the old furnace and a new Walker furnace.³⁷ On the outside, about the building, funds were expended to beautify the grounds and to sod the space between it and Plummer Hall. The old Quaker meetinghouse was left on its pre-1887

36. *Salem Gazette*, 21 June 1887; "Essex Institute . . .," *Boston Herald*, 18 April 1887; *Salem Evening News*, 20 June 1887; report of the subcommittee of the directors of the Essex Institute, 16 April 1886, Essex Institute archives.

37. *Salem Gazette*, 21 June 1887; "Essex Institute . . .," *Boston Herald*, 18 April 1887; *Salem Evening News*, 20 June 1887.

foundations behind Plummer Hall, while in the rear a driveway swept with a gentle curve to an entrance on Brown Street. The total cost of all renovations and new furnishings was just under \$12,000.³⁸

During the late afternoon and evening of 20 June 1887, the newly renovated and furnished building was opened for the inspection and enjoyment of members, their families, and friends. Over 375 people attended and were provided guided tours by the officers. Luncheon was served by caterer Wentworth at Plummer Hall, and refreshments were made available later in the day. The interior, it was reported, was beautifully decorated with flowers and foliage plants. Fireplace mantels were decorated with wreaths of smilax and bore bouquets of roses, while each table had its own bouquet. In informal fashion "the guests rambled to and fro in the rooms, examining the portraits and curiosities already placed," and "everyone was delighted with the arrangements. . . ." "A fitting inauguration of the work of the society," the reception officially commenced the Essex Institute's occupancy of the Daland House.³⁹ Ninety years later the building still accommodates most of the functions that it housed in 1887.

III

During the period since the formal opening by the Institute, the John Tucker Daland House has undergone a series of modifications, mostly minor, as well as several building additions. Several leading architects or architectural firms, whose plans exist in the Institute archives, have participated in this work. Fortunately, despite this history, the house has retained, both inside and outside, most of its original architectural character and integrity.

Early in this century the Salem Athenaeum, desiring more modest-sized headquarters, decided to vacate adjoining Plummer Hall and to relocate in a new building on Essex Street. Immediately seizing this opportunity, Institute officials purchased Plummer Hall in 1906 and began to develop plans for its renovation and physical attachment to the Daland House. A special Committee on Alterations was formed to accomplish this end, and architect William G. Rantoul of Boston was invited

38. *Salem Evening News*, 20 June 1887; report of the building committee for Daland House, 1 October 1887, Essex Institute archives.

39. *Report of the Treasurer*, 21 May 1888 (Salem: Essex Institute, 1888); *Salem Evening News*, 20 and 21 June 1887; *Salem Gazette*, 21 June 1887.

to submit design proposals. By August Mr. Rantoul's drawings had been received and approved by the committee, and a contract for construction was drawn between the Institute and builders Joseph N. and V. S. Peterson. Additional contracts were let to local firms for heating, electrical wiring, and plumbing. A sum of \$45,000 was appropriated by the Institute to complete the work.⁴⁰

The major alteration called for by the Rantoul plans was the creation of a very functional two-story flat-roofed connector unit between the Daland House and Plummer Hall. Conceived in the compatible Second Renaissance Revival style, this twenty-by-twenty-five-foot structure contained a large entrance hall and a grand central staircase, intended to replace the main entranceways of the two older buildings. New doorways with flydoors were cut off the staircase through the west wall of the Daland House on the first and second floors; these greatly improved traffic flow. Certain windows, no longer in use, were bricked up. The outside front brownstone staircase was rebuilt and in the process shortened. Simultaneously the 1887 central stairway between the first and second floors was removed, and the first-floor hall leading directly to the connector enlarged. Other changes in the house included the installation of a new heating system, the painting of the tin roof and the exterior wooden window and door frames (brown), the installation of new shelving and a small hand-operated book lift, the repair of all fireplace hearths, and the painting and plastering of some interior walls. To accommodate the new steam-heating system and a coal storage room, a new, nearly square cellar-level addition (roughly twenty-two by forty feet) was made to the rear of the house, to the right of the fireproof ell, and connected to it through a new cellar doorway. A new, tall, square brick chimney was erected at the intersection point with the ell, and radiators were installed in the window niches all over the house. The ell was supplied with additional shelving, new newspaper storage was created in the cellar, and the large first-floor meeting room (formerly the double parlor) was supplied with suitable furnishings so that it could serve also as a reading room. All these changes ultimately cost the Institute \$28,700, a figure

40. *Visitor's Guide to Salem*, pp. 83, 150; Essex Institute Records, 1905-11 volume, pp. 24, 43, 54, 67, 74, 81-83, 88, and 90, Essex Institute archives; *Annual Report of the Essex Institute . . . May 7, 1906 . . .* (Salem: Essex Institute, 1906), pp. 7-8.

a good deal less than originally projected.⁴¹ Despite all these apparent alterations and improvements, the *Salem Evening News* in September 1907 was able to comment that “the old Institute building seems to have been little changed. . . .”⁴²

Less than a decade passed before more alterations were made to the Daland House. In 1912 and 1914 respectively the fine inner and outer wooden roof balustrades were removed owing to their “badly decayed condition”; these important architectural features have never been replaced, although from time to time this has been considered.⁴³ In February of the former year sketch plans and estimates (\$8,500) were secured for a proposed addition to the fireproof ell, but it was decided inadvisable to proceed until a year later. At meetings held on 3 March and 7 April 1913 the directors voted to secure new estimates for the addition and to form a committee on additions to implement the project. Three months later, acting on the recommendations of the new committee, the directors voted that \$10,200 be appropriated from the Vital Records Fund (money secured from publications sales) for this purpose. The resulting addition, completed in 1914, was, on the exterior, a totally plain five-story block simply extending the existing ell by thirty-five feet straight backward toward Brown Street. Fireproof concrete, steel, and brick construction similar to that used in 1887 was again employed. The total cost, including architect’s fees and new metal shelving, came to \$11,165. The addition provided increased space for the storage of manuscripts, rare books, maps, prints, newspapers, coins, and currency. The construction of the ell addition created interest in other fire-prevention improvements and resulted in the replacement of wooden-framed skylights by copper-sashed ones with wire glass, as well as in other changes which culminated in the installation of an automatic fire alarm system in 1931.⁴⁴

41. William G. Rantoul, Plans for the alterations to the Essex Institute (1906), five blueprint sheets, Essex Institute archives; *Annual Report of the Essex Institute . . . May 7, 1907 . . .* (Salem: Essex Institute, 1907), pp. 7–9, 25; *Annual Report of the Essex Institute . . . May 4, 1908 . . .* (Salem: Essex Institute, 1908), p. 9.

42. *Salem Evening News*, 10 September 1907.

43. *Annual Report of the Essex Institute . . . May 6, 1912 . . .* (Salem: Essex Institute, 1912), p. 15; Essex Institute Records, 1911–18 volume, pp. 51, 57, 228, Essex Institute archives.

44. Essex Institute Records, 1911–18 volume, pp. 44, 50, 125, 132, 159, Essex Institute archives; *Annual Report of the Essex Institute . . . May 4, 1914 . . .* (Salem: Essex Institute,

The 1930s saw additional alterations to the building. According to the librarian's report for 1936-37, during that year the upper floors were "rejuvenated" by the repair of windows, the cleaning and painting of walls and wood trim, and, on the third floor, by the installation of a new sheetrock ceiling.⁴⁵ In 1938 Mr. and Mrs. Benjamin Daland Shreve made possible the creation of the Daland (Victorian) Room, formerly the secretary's and now the librarian's office. It is the only fully furnished period room (see illustration) in the house. A restoration of a mid-Victorian parlor of c. 1860, it contains a parlor suite in the rococo-revival style (a sofa, two armchairs, and four side chairs c. 1850-60). Ornately carved in walnut, these pieces have recently been reupholstered in green damask. Part of the Dr. O. B. Shreve estate, they are believed to have been included in the original furnishings of the house. They were given to the Institute in 1971 by Mrs. Shreve's sons. A pair of elaborate metal gilt candelabra of the same period were a part of this gift and today adorn the fireplace mantelshelf.⁴⁶

The Daland Room is graced by numerous other objects appropriate to the period. Hung from the wall moulding are the portrait of John Tucker Daland by Charles Osgood (see illustration); a pastel portrait of Elizabeth Putnam Peabody (1829-1921) made in Paris in 1850 by Theodore Fantin-Latour (1805-72); a large scene depicting a peacock and other birds by the Dutch painter Melchior D'Hondecoeter (1638-95); and *Roman Campagna*, an early eighteenth-century landscape of the French school. The handsome crystal chandelier (c. 1850) suspended from the ceiling of the room formerly was in the Brooks house in Medford, Massachusetts, and was given to the Institute in 1940 by Mrs. Richard N. Saltonstall. The windows feature ornate gilded rococo-revival valances with large circular curtain-holds. In the corner, set on a white marble column, is a bust (c. 1844) of Mrs. Richard Denison Rogers (Martha Endicott Peabody) (1826-66) by the well-known American sculptor Hiram Powers (1805-73). In the center of the room on a Brussels floral-motif carpet is a large oval walnut table (mid-nine-

1914), pp. 7, 17; *Annual Report of the Essex Institute . . . May 3, 1915 . . .* (Salem: Essex Institute, 1915), p. 20; *Annual Report of the Essex Institute . . . May 4, 1931 . . .* (Salem: Essex Institute, 1931), p. 10.

45. *Annual Report of the Essex Institute . . . May 1, 1937 . . .* (Salem: Essex Institute, 1937), pp. 11, 18.

46. *Annual Report of the Essex Institute . . . May 1, 1938 . . .* (Salem: Essex Institute, 1938), p. 15.

teenth century), with carved rococo-revival decoration, upon which a John Rogers group, *The Foundling*, is set. Additional pieces of period furniture include a carved walnut rococo-revival étagère with a mirror, shelves, and a marble top; a French inlaid wood desk with bronze trimmings and a marble top; and a small circular table with a gilded carved base and an allegorical scene embroidered in beadwork and fringed on the top surface. On the mantelshelf, between the candelabra, is a French clock (1850–60) flanked by cherubs and topped by a decorated Sèvres vase. Around the walls of the room are several Chinese export vases with colorful floral and figured decoration.⁴⁷

For the twenty-five years following the creation of the Daland Room, there were only small modifications made on the interior of the house, except for the addition of some new utilitarian library furniture and book shelving. In 1962 several rooms were changed to serve their present functions. The former reading room and offices on the second floor were converted to stack and office areas, and the main reading room was relocated in the former meeting room on the first floor. At the same time the card catalogues were moved to the hallway adjacent to the former dining room.⁴⁸ Another major building program, however, lay immediately ahead.

As early as 1929–31, when Alden P. White was president of the Institute and the distinguished architectural historian S. Fiske Kimball headed up a special planning committee, an expansion of the existing fireproof ell had been considered.⁴⁹ Delayed by national economic depression and World War II, this idea was not revived until the 1950s. In 1958 Campbell and Aldrich, architects of Boston, prepared sketch plans for an addition to the bookstack.⁵⁰ These served as the basis for the final plans, prepared by this firm in 1965–66 and used for the building project. This was completed over the next two years with Connolly Brothers of Beverly Farms doing the contracting work. A plain

47. *Annual Report of the Essex Institute . . . May 1, 1940 . . .* (Salem: Essex Institute, 1940), pp. 18–19; museum card and correspondence files, Essex Institute.

48. Connolly Brothers, Inc. (Beverly, Massachusetts), Plans for reading room shelving (1962), Essex Institute archives; *Annual Report of the Essex Institute, 1962–63* (Salem: Essex Institute, 1963), p. 247.

49. Planning Committee, Memo on 1931 renovations for library, Essex Institute archives.

50. Campbell & Aldrich, Proposed plans for Essex Institute (1 March 1958), Essex Institute archives.

brick bookstack addition and stairtower, five stories tall and roughly thirty-three by thirty-four feet in dimensions, was erected on the spot formerly occupied by the coal storage room, and was attached to the old fireproof ell on its east and north sides. Simultaneously the connector unit to Plummer Hall was raised to three stories and expanded to the rear to accommodate new office and gallery space, stairways, and an elevator. In the process additional windows in the Daland House were bricked up, and new doorways between the old and the new ells were created. The old second-floor doorway from the connector to the house was eliminated. Three years later a complete electrical re-wiring of the building, including new lighting fixtures, was completed, and the attic was finished off as an improved bookstack, thanks to a bequest from Miss Margaret H. Jewell. None of these changes in the main complex, however, violated the essential integrity of the house, whose interior has passed to us today remarkably well preserved.⁵¹

In addition to the furnishings of the Daland (Victorian) Room, one may view in the house today numerous other objects of historic and artistic significance that were appropriate for a Salem residence of the mid-nineteenth century. The reading room (former double parlor) on the first floor is distinguished by matching heavy ornately carved and gilded overmantel mirrors (c. 1880–90) and a pair of crystal chandeliers (London, c. 1850), which formerly hung in the Boston childhood homes of the donor, Mrs. Richard N. Saltonstall. Situated in the center of the long east wall is an English tall clock (mid-eighteenth century) with a painted case and a brass dial inscribed “Sam Stevens / London.” Also in the reading room are matching globes set on painted metal tripod stands, Japanese and Chinese export jars, a plaster bust (c. 1900) of Nathaniel Hawthorne (after an original by Louisa Lander), and fine polished-brass fireplace equipment (fenders, andirons, and a firescreen).

Dominating the office (former dining room) on the first floor are three large walnut Victorian bookcases (c. 1850) of beautiful workmanship and intricate detail. One of these (part of a set of three, two

51. *Annual Report of the Essex Institute, 1965–66* (Salem: Essex Institute, 1966), p. 252; Campbell, Aldrich & Nulty, Architects (Boston, Massachusetts), Additions and Alterations Plans, Essex Institute (1965–66), Essex Institute archives; *Annual Report of the Essex Institute, 1969–70* (Salem: Essex Institute, 1970), p. 199; *Annual Report of the Essex Institute, 1970–71* (Salem: Essex Institute, 1971), p. 291.

of which are in the hallway) is of a mass-produced type, but still of high quality. Formerly in the William Crowninshield Endicott House on Essex Street, this bookcase possesses a moulded top and base with egg-and-dart beaded trim, moulded paneled doors below, and glass doors above. A very large bookcase, attributed to Israel Fellows (b. 1806) of Salem, is situated along the long north wall and features rich shell and foliage decorations on the upper glass door mouldings and lower paneled doors. The third bookcase is notable for its classical pilasters and floral motifs, and is believed to have been made by carver and cabinetmaker Joseph True (1785–1873), in his youth an assistant to Samuel McIntire. On the fireplace mantelshelf is a French cloisonné Egyptian Revival clock (c. 1820) with a gilt bronze case, flanked by French cloisonné candelabra (c. 1820), also of Egyptian design, each accommodating three candles. The fireplace is supplied with heavy Victorian brass andirons, a fender, a shovel, and tongs. On the south wall is an English tall clock (mid-eighteenth century), made by David Hubert, with a case of walnut burl veneer. An oil portrait of Nathaniel Hawthorne, copied from a photograph for the 1893 Columbian Exposition by Miss H. Francis Osborne, hangs on the same wall.

The hallway and vestibule, which visitors first view upon entering the house, also contain a number of objects of compelling interest. In the center of the vestibule is a large white marble statue of *Medea Meditating the Death of Her Children* (1867) by William Wetmore Story (1815–95), a widely recognized sculptor born in Salem. On the walls of the vestibule hang oil portraits of Story by George P. A. Healey (1813–94), and Elizabeth Palmer Peabody (1804–94) by Charles Burleigh (1848–80), painted in 1878. The hallway features three tall walnut bookcases matching those in the adjacent office, a crystal chandelier (mid-nineteenth century) with six hanging branches, and an ironwood Chinese-export hanging lamp (late nineteenth century) with painted glass panels. Statuary busts of Salem mayor Leverett Saltonstall (1783–1845), in marble by Thomas Crawford, and the mathematician Nathaniel Bowditch (1773–1838), in plaster by Ball Hughes (created for the Society of Arts and Sciences, Boston), are set on pedestals along the north and south walls. Oil portraits of Salem journalist Thomas Cushing (1764–1824), local historian and Institute trustee James Duncan Phillips (1874–1954) (for whom the library is now named), and his wife, Nannie Jenckes Borden Phillips (1877–1963), adorn the walls.

The Phillips portraits were painted by Edith C. Barry in 1944 and hung in the Phillipses' Topsfield, Massachusetts, home until 1963.⁵²

On the second and third floors of the house, in the stairwells, the hallway, and the corner rooms are numerous additional oil portraits and landscapes and prints that depict local people and scenes, and/or reflect local collecting habits over two centuries. Only the first-floor rooms, however, are open for public viewing on a regular schedule.

* * *

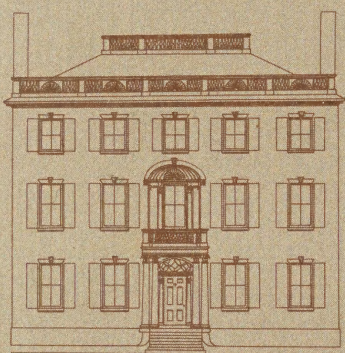
A fascinating document of mid-Victorian domestic life and cultural taste, the John Tucker Daland House is a distinguished and provocative climax to the Essex Institute's collection of seven historic house properties. This building, the most recently constructed of this group, carries forward the tradition of refined living and outstanding architecture so firmly established in Salem during the period 1780-1820. As one of only a few Victorian residences in New England whose preservation is entrusted to a cultural institution, the Daland House merits the conscientious care and thoughtful interpretation that the Essex Institute is dedicated to providing.

52. Museum card and correspondence files, Essex Institute.

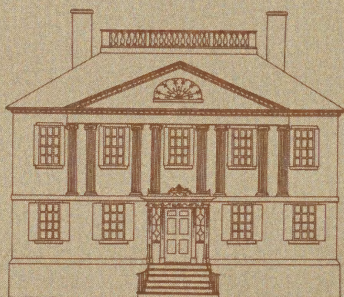


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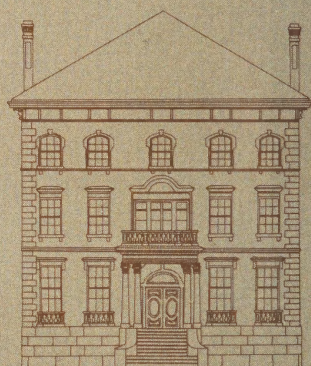
Historic House Booklet Series



Andrew-Safford




Assembly



Daland

EDITED BY

Anne Farnam and Bryant F. Tolles, Jr.

Essex Institute, Salem, Massachusetts  1978